photo-graphics, using the process camera or the enlarger for line photos, tone separations. line renditions, half tones, positive and negative, masking and platemaking for lithography and film for silk screen. Instruction will also be given in techniques in the print shop for hand printing in lithography and silk screen.
Mr. Graf is the chairman of the printmaking department at SFAI. Mr. Mitchell's work was most recently included in the Photography for Collectors Exhibition at the Focus Gallery, San Francisco.

Photography
Studio 16
Paul Diamond
Mr. Diamond is a New York photographer whose most recent exhibitions have been at the Floating Foundation of Photography, New York, and a show in Montreal. His main interest will be "the printed image and what effect scale has on the particular vision. I have found great advantages in the viewing of large scale images. At the same time that large scale shows more of the subject, it shows more in subtle visual/technical areas as well, the craft of the photographer as well as his/her talent. Ideally, I will be dealing in as many of these areas as possible, sifting and sorting through the mundane technical reality as well as the more intangible area of thought. The harmony of all these is the photographer.

Beginning Stained Glass
Studio 13
Robert Quagliata
Mr. Quagliata has had one man exhibitions in painting at the Richmond Art Center and the Eureka Cultural Center, and in stained glass at the Atholl McBean Gallery of the Art Institute of San Francisco. He will emphasize drawing as conclusion, utilizing new and traditional concepts and materials.

Sculpture
Studio 103
Howard Fried
Mr. Fried's most recent exhibitions include Documenta V in 1972 and the Circuit Video Show, 1973-74 traveling to Syracuse, Cranbrook, Seattle, Los Angeles, Boston and other cities. Mr. Fried will emphasize various kinds of sculpture and documentation including film and videotape.

Photo-printmaking
Studio 3
Richard Graf
James Mitchell
An experimental combination of courses in photography and printmaking for beginners or advanced photographers and printmakers. The courses are designed to provide a groundwork in the techniques and rationale of both disciplines so that when students confront the possibilities of creative interaction between photo-graphics and ink on paper or with some other non-silver method, they will be more able to synthesize the two into one.
The course will be taught by two instructors, a photographer and a printmaker. An attempt will be made for the students to work as photographer-printmaker teams, supporting and challenging each other as they deal with their respective techniques and images.
Instruction will be given in the basic techniques of 35mm photography, exposing and developing film and paper, photo darkroom techniques; in the rationale and techniques of photo-graphics, using the process camera or the enlarger for line photos, tone separations, line renditions, half tones, posi-


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SFAI SUMMER SESSIONS 1974

FIRST SESSION

Monday, June 3 – Friday, June 28

Further Work in Painting
Studio 116
Bruce McGaw
Recent exhibitions of Mr. McGaw include the San Francisco Art Institute Faculty Show and an exhibition in the Oakland Museum. Mr. McGaw's class will be aimed at intensification of one's involvement with the concerns of the painter—vision, media, history, and the individual, with work from life and the imagination.

Beginning and Further Work in Drawing
Studio 14
David Hannah
Mr. Hannah is represented by the Suzanne Saxe Gallery in San Francisco, where his most recent exhibition was held in February, 1974. Mr. Hannah will emphasize explorations of two and three dimensional space, line, mass, surface and material in his class. The course will confront observation and conceptualization.

Sculpture
Studio 104
Bill Geis
Mr. Geis' most recent exhibition was at the Hansen Fuller Gallery in San Francisco in January 1974. In reviewing the show, Cecile McCann said in *Art Week,* "A tension of opposition at several perceptive levels, combined with some very satisfying visual relationships, is the strength of Geis' work." The class will be for both the novice and the more advanced student with special emphasis on the relation between painting and sculpture and the disappearing differences between them, other ways of seeing as in time instead of space, and the further investigation of the transition between dimensions. Reading will be assigned in addition to work in the studio.

Photo-printmaking
Studio 2
James Mitchell
Richard Graf
An experimental combination of courses in photography and printmaking for beginners or advanced photographers and printmakers. The courses are designed to provide a groundwork in the techniques and rationale of both disciplines so that when students confront the possibilities of creative interaction between photo-graphics and ink on paper or with some other non-silver method, they will be more able to synthesize the two into one.
The course will be taught by two instructors, a photographer and a printmaker. An attempt will be made for the students to work as photographer-printmaker teams, supporting and challenging each other as they deal with their respective techniques and images.
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Mr. Graf is the chairman of the printmaking department at SFAI. Mr. Mitchell's work was most recently included in the Photography for Collectors Exhibition at the Focus Gallery, San Francisco.

Photography
Studio 16
Paul Diamond
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Beginning Stained Glass
Studio 13
Robert Quagliata
Mr. Quagliata has had one man exhibitions in painting at the Richmond Art Center and the Eureka Cultural Center, and in stained glass at the Atholl McBean Gallery of the Art Institute. Instruction will include the design and construction of two or more stained glass windows using beginning and more advanced techniques of staining and painting glass. There will be a brief review of the history of stained glass from the middle ages to contemporary work.

Art History: Games, Myths, Rituals and the Arts in the Middle Ages
Lecture Hall
Zeese Papanikolas
The class will examine the major rituals of the Middle Ages and their expression in the arts. Some of the topics will be The Court of Love; The Quest for the Grail; The Journey to Heaven and Hell; The Outsiders: Pagans, Heretics, Alchemists and Witches. Some of the artists covered will be the Cathedral builders, Bosch, Giselbertus, Dante, Chaucer and Villon.

Graduate Seminars
Open only to those previously accepted into the College's Graduate Program, the seminars will meet weekly in the Conference Room throughout the three sessions for a full semester of graduate credit.
Painting and Sculpture
Wednesday afternoons
Fred Martin

Printmaking
Friday afternoons
Richard Graf

SECOND SESSION

Monday, July 1 – Friday, July 26
Thursday, July 4, Holiday
Beginning Painting
Studio 114
Franklin Williams
Mr. Williams' most recent exhibitions include Gallery B, Paris, in 1973 and the Quay Gallery, San Francisco, 1973. Mr. Williams will emphasize the individual student's attitude and ideas about painting, and a sharing of personal concerns with emphasis on imagination and personal invention. Studio set-ups will alternate with models as departure points if students so desire.

Further Work in Painting
Studio 116
Barbara Rogers
The two most recent exhibitions of Ms. Rogers are the Illinois Annual at the Krannert Museum, Illinois and a one-person show at the San Francisco Museum of Art. Ms. Rogers will emphasize individual areas of concentration, and the development of self as a painter. Special work in air brush techniques will be available. Discussion/seminar sessions will be included.

Beginning and Further Work in Drawing
Studio 14
Steve Davis
Mr. Davis' most recent exhibitions have been at the Cirrus Gallery, Los Angeles and the Hansen Fuller Gallery, San Francisco. He will emphasize drawing as conclusion, utilizing new and traditional concepts and materials.

Sculpture
Studio 103
Howard Fried
Mr. Fried's most recent exhibitions include Documenta V in 1972 and the Circuit Video Show, 1973-74 traveling to Syracuse, Cranbrook, Seattle, Los Angeles, Boston and other cities. Mr. Fried will emphasize various kinds of sculpture and documentation including film and videotape.

Photo-printmaking
Studio 3
Richard Graf
James Mitchell
An experimental combination of courses in photography and printmaking for beginners or advanced photographers and printmakers. The courses are designed to provide a groundwork in the techniques and rationale of both disciplines so that when students confront the possibilities of creative interaction between photo-graphics and ink on paper or with some other non-silver method, they will be more able to synthesize the two into one.
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Mr. Graf is the chairman of the printmaking department at SFAI. Mr. Mitchell's work was most recently included in the Photography for Collectors Exhibition at the Focus Gallery, San Francisco.

Students who took the course in the First Session may repeat the course for credit in the Second Session. Such students will work with Mr. Graf and Mr. Mitchell on additional techniques and problems beyond those which can be accomodated in the First Session.

Ceramics
Studio 106
John Roloff
July 1 – August 9
Mr. Roloff's two most recent exhibitions include the Ceramics Sculpture show at SFAI, 1974 and California Ceramics and Glass 1974, Oakland Museum. The course will include hand building with a sculptural emphasis, wheel work, mold making and various glaze techniques. Experimentation will be encouraged.

Photography
Studio 16
Reginald McGhee
Mr. McGhee is the Director of the James Van Der Zee Institute, New York and has shown at the Metropolitan Museum of Art and the Studio Museum, Harlem. The class will deal with non-silver printing (platinum, palladium, printing out-paper, gum and carbro prints), the unknown history of photography, the Minority Photograph, and Mr. McGhee's special knowledge in research, preservation, cataloguing and the archival print.

Intermediate and Advanced Photography
Room 19A
Tom Zimmerman
Mr. Zimmerman's work is included in the permanent collections of the Museum of Modern Art and the George Eastman House and published in the Time-Life Series *Documentary Photography*. The class will be concerned with establishing a personal and consistant photographic style.

Beginning Filmmaking
Studio 26
Don Lloyd
Mr. Lloyd has been making films and composing sound tracks in the Bay Area for seven years and has had a long association with Canyon Cinema Co-operative. The class will introduce people to all aspects of making a film, with emphasis during the last week on sound track composition.

Beginning and Advanced Stained Glass
Studio 13
Robert Quagliata
Beginning students will be given instruction as in the first session. Advanced students will continue their projects and experiment with other techniques, such as etching, sandblasting and slumping glass. A discussion of large window design will be included and the class will collectively design a large window. Selected students from the class will work on a large commission with Mr. Quagliata on an apprentice basis.

Bohemians Then and Now
Conference Room
Richard Miller
This is a study of the development of the anti-bourgeois tradition from the beginning of bourgeois predominance through today out into the future. Present in the Communists and the Nazis, this anti-bourgeois tradition is at its most refined in the community of artists and poets in Paris which came together around Victor Hugo and developed the bohemian life style, a style recently mutated by black culture and acid into hip. This new style, the style of Aesthetic Man, contends with the bourgeois mutation, Technological Man, for control of the future. The future is being built right here in River City. Studying it is part of doing it.

THIRD SESSION

Monday, July 29 – Friday, August 23

Beginning Painting
Studio 114 To Be Announced

Further Work in Painting
Studio 116
Pat Lipsky
Ms. Lipsky, a visiting artist from New York, is represented by the Andre Emmerich Gallery in New York and has been showing there since 1970.

Beginning and Further Work in Drawing
Studio 14
Pat Lipsky
Ms. Lipsky, a visiting artist from New York, is represented by the Andre Emmerich Gallery in New York and has been showing there since 1970.

Sculpture
Studio 10
Ed Pickett
Mr. Pickett, whose recent work includes a large scale amoeboid sculpture built at the Redrocks Amphitheatre in Denver, is presently in the final stages of completing a large convoluted eliptical structure/sculpture at SFAI. The course will be a month long examination of the spiral in three dimensions and the construction of a large scale three dimensional structure/sculpture in spiral form. Guest speakers will discuss the existence of numerous forms of the spiral in nature, its mathematical significance and its repeated occurance throughout art history. The class will build a 20' reflective aluminum three dimensional spiral structure/sculpture on site at SFAI. Models, drawings and additional supplementary information will be available in early April.

Intaglio Printmaking
Studio 2
Dennis Beall
Mr. Beall, printmaker, will give instruction in acid bitten lines, aquatints, textures, dry point, engraving, work with plastics and shaped plates; multiple plate color printing; relief printing; photo-etching with drawings and/or photographs, color and black/white.

Beginning Photography
Room 19A
Dennis Hearne
Mr. Hearne's latest shows include Utah State University's *Photo West, 1974* and one at the University of California Extension in San Francisco. The class will provide an entrance into the photographic medium emphasizing a personal approach to communication. There will be seminar and studio periods in black and white techniques and applications, with openers towards approaching other realms of the medium as well. Relevant guests and visits to local studios will be included as part of the course.

Advanced Photography
Studio 16
Lionel Suntop and Bea Nettles
Mr. Suntop is the director of Light Impressions, an organization specializing in the publishing and distribution of photo books. Ms. Nettles, who is a teacher at Tyler School of Art, has published three photo-books herself in 1973: *The Imaginary Blowtorch, Events in the Sky* and *Events in the Water*. Mr. Suntop describes the course as follows: "An intorductory, exploratory course that will survey the development of the photo book, conceptually and technically. Both mass-produced and small private editions will be studied. Attention will be paid to the consequences of commercialization and class activity will focus on imaginative extensions of established book production.

Filmmaking
Studio 26
Gunvor Nelson and Barbara Linkevitch
Ms. Nelson received a Guggenheim Fellowship in 1973-4 and won a Grand Prize at the Bellevue 1973 Film Festival. Ms. Linkevitch has been a prizewinner at the Ann Arbor, Bellevue and Berkeley Film Festivals. The class will be a combination production and criticism seminar. The production will be 16mm, black and white and will include editing and adding sound. It will utilize the properties particular to the film medium to describe and evoke the varying moods of the film.

Advanced Stained Glass
Studio 16
Kathie Bunnell, Paul Marioni, Peter Mollica and Robert Quagliata
Ms. Bunnell's most recent exhibitions have been at California State University, Sacramento and California Ceramics and Glass 1974 at the Oakland Museum. Mr. Marioni recently exhibited at the Davis Art Center, Davis and held a one-man show at California State University at Sacramento. Mr. Mollica has had a one-man show at the Richmond Art Center and is included in California Ceramics and Glass 1974 at the Oakland Museum. Students will continue work on their projects and will be exposed to the criticism of four unique stained glass artists. There will be discussions on the meaning and function of stained glass today, as well as slide shows of the artists' own work and of other contemporary work.

Basic Film Script Writing
Conference Room
Ed Guerrero
The class will explore the basic techniques of film script writing, including: development of plot, dialogue, literary origins, theme and genre. The explorations and techniques will be worked out through writing and group critique. Readings will be announced.

SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET
SAN FRANCISCO, CALIFORNIA 94133

1974

SUMMER SCHOOL BULLETIN

GENERAL INFORMATION

1ST SESSION: MONDAY, JUNE 3 – FRIDAY, JUNE 28
2ND SESSION: MONDAY, JULY 1 – FRIDAY, JULY 26
3RD SESSION: MONDAY, JULY 29 – FRIDAY, AUG. 23

The first Monday morning of each session will be used for registration at 9 am, with classes beginning at 1 pm. Students are urged to register for one studio course for each of several sessions, and to consider adding a World Studies course in one or more sessions, for a total of four to six courses of credit.
All courses are for one course of credit (four semester units) unless otherwise noted.
Academic credit is awarded on the course basis, comprising in summer session four weeks of instruction. Daytime studio courses meet a full day, five days a week, for four weeks for one course credit. Full courses are equivalent to four semester hours credit each. One course per session is regarded as a full-time load during the summer.
All studio courses meet with the instructor for instruction periods Mondays, Wednesdays all day and Friday mornings, and for studio periods of independent work on Tuesdays, Thursdays all day and Friday afternoons unless otherwise specified. Class hours are 9 am to 12 noon and 1 pm to 4 pm. Many studio facilities are available for student use until 10 pm Monday through Thursday. Instruction periods missed because of registration will be given the last Friday afternoon of each session.

The College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor of Fine Arts and the Master of Fine Arts degrees, and is affiliated with the University of California.
Tuition: $270 per course payable at registration; four courses (including World Studies, equivalent to one semester) $980 if registered at one registration period, either first or second session.
Late registration fee: $25 is charged after first class meeting.
Change of program fee: $10.
Withdrawals and Refunds: Since class enrollment will be strictly limited, refunds of tuition will be made only to students withdrawing before the first class meeting.
First transcript, no charge; each additional transcript, $2.
Personal checks returned unpaid, $3.
The College reserves the right to withdraw or change any courses listed and to substitute instructors. Student property must be removed from the premises by the close of the last day of classes of the third session or it shall be subject to disposal. Information on veterans benefits, on change of program and withdrawals, on refunds and unpaid accounts will be found in the regular College Bulletin.

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